

**Wamp 800 Studio Reference Stereo Amp Head**

# **MANUAL**

# **W a m p 8 0 0**

**warwick<sup>®</sup>**  
**AMPLIFICATION.**

# Wamp 800 Studio Reference Stereo Amp Head

Congratulations on the purchase of the WARWICK Wamp 800 Studio Reference Stereo Amp Head

- Please read these instructions through before connecting up the device or switching on.

If you stick to the guidelines set out in this introduction, you will quickly be able to appreciate the quality of your new Warwick amplifier. Please keep this instruction booklet handy in case you need to consult it again.

Please send your **AMPLIFICATION PASSPORT** to the address indicated therein.

## RECOMMENDATIONS

The following recommendations are designed to ensure that your Warwick device always functions reliably:-

- **Never open the casing! To do so would expose you to the risk of an electric shock. Should repairs prove necessary, leave them to qualified service personnel.**

- Dust, high moisture levels, direct sunlight and temperature extremes (whether high or low) should be avoided.
- Safeguard the device from excessive vibration.
- Always place the device on a stable, horizontal surface.
- Ensure the device is adequately ventilated. It should not be placed on soft surfaces (such as a carpets, cushions etc.). When installing the device in a rack, take care that the cooling vents remain unobstructed.
- Avoid leaving the device near radiators or electrical devices radiating heat.

- Internal components may only be adjusted or cleaned by qualified service technicians.

- Make sure that no object or liquid ever penetrates the device through an air vent.

- The device should be submitted to qualified service technicians for examination in any of the following cases:-
  - the mains lead or mains switch have been damaged
  - objects or liquids have penetrated the device
  - the device has been exposed to excessive humidity
  - the device has malfunctioned or abnormal operating conditions have been observed
  - the device has been dropped or the casing damaged.

## PROTECTIVE FEATURES

This Warwick device is equipped with a series of circuits to detect and protect your device from unfavourable operating conditions:

### Power-up delay

When you switch the device on, there is a slight delay before the SPEAKER OUT circuit is activated. This is designed to protect the loudspeaker.

### Short-circuit

In the event of a short-circuit, the current is quickly reduced by a circuit designed to prevent the destruction of the output stage transistors.

### Direct current

This circuit continuously monitors the output of the power amp for direct current, and protects the loudspeaker from overload should a power transistor burn out.

### HF oscillation

Damage that could otherwise be caused by frequencies in excess of 20 kHz (feedback etc.) is prevented by a safety device that switches off the power amp.

### Excessive temperatures

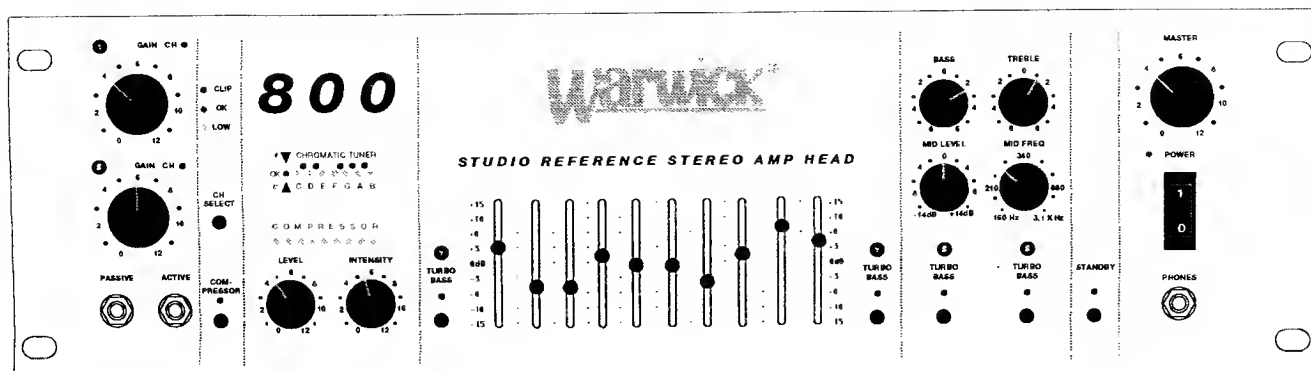
Should the device be driven at full power when exposed to bright sunlight or poorly installed in a rack, a circuit will prevent overheating destroying the output stage transistors.

### Note:

Should one of the protective circuits have been activated as a result of a fault, this fact is indicated by the **STANDBY LEDs going on and remaining on**, even when you have not selected STANDBY mode.

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## FRONT PANEL



### PASSIVE input

Jack socket for connecting a bass without active sound control or with a low output signal

### ACTIVE input

Jack socket for connecting a bass with active sound control or a high output signal.

### GAIN control + 3 LEDs

Allows you to find the correct input level.

CLIP-LED = too high, OK-LED = correct, LOW-LED = too low

### CHANNEL SELECT switch

Switches between channels 1 and 2

### COMPRESSOR switch + LED

When depressed, activates the built-in compressor

### LEVEL control

Sets the volume of the compressed signal

### INTENSITY control

Sets the degree of compression. The degree of compression together with the input level is indicated on the 9 position LED chain

### integrated CHROMATIC TUNER

### CHANNEL 1

### TURBO BASS switch + LED

Boosts the sub-bass region (20-40 Hz) independently of all other tone settings. The red LED illuminates when Turbo Bass is selected.

### GRAPHIC EQUALIZER

Boosts or attenuates the following frequency bands 40/60/100/210/440/700/1.2k/5k/10kHz by 0-15dB

### TURBO HIGH switch + LED

Boosts the high frequency region (8-20 kHz) independently of all other tone settings. The red LED illuminates when Turbo High is selected.

### CHANNEL 2

### TURBO BASS & TURBO HIGH switches

As per Channel 1

### BASS control

Boosts or attenuates low frequencies centred on 70 Hz. When the nob is pulled out, the focus shifts to 130 Hz.

### MID LEVEL control

Boosts or attenuates frequencies set by the MID FREQ control.

### MID FREQ control

Selects the frequency (between 160 and 3100 Hz) to be most effected (whether boosted or attenuated) by the MID LEVEL control, i.e. the focal point.

### TREBLE control

Boosts or attenuates frequencies centred on 5kHz. When the nob is pulled out, the focus shifts to 8kHz.

### MASTER SECTION

### MASTER control

Sets the output level of the SPEAKER OUT (rear) and PHONES (front)

### PHONES output (stereo)

Jack socket for connecting headphones

### STANDBY switch + LED

Switches the device's power amp, DI OUT and LINE OUT off (for a pause during play, tuning the instrument, practising with headphones etc.).

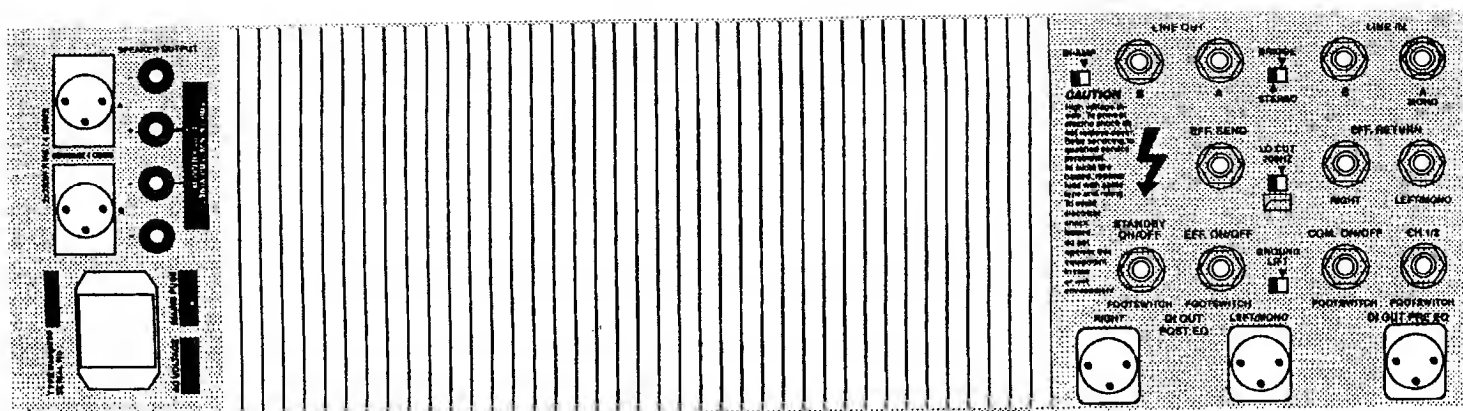
The red LED indicates that the device is in standby mode.

### POWER switch + LED

Switches the device on/off. (on: the green LED is lit.)

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## REAR PANEL



### AC VOLTAGE terminal

Socket for connection of a mains cable, and built-in fuse compartment

### SPEAKER OUT sockets

Per channel 1xXLR/Switchcraft and 1 pair binding posts for connecting loudspeaker cabinets

### BI AMP switch

Splits the signal high pass 90 Hz, low pass 220 Hz based on audio-physiological principles

### LINE OUT sockets

For connection of external power amps

### BRIDGE/STEREO switch

Switches the power stage between mono 700 watts and stereo 2x350 watts. In bridged mode use the two red binding posts for the loudspeakers (A+,B-)

### BRIDGE/STEREO + BI AMP switch

In stereo mode, the high frequencies are assigned to channel A, the low frequencies to channel B of the integrated power stage, and to the corresponding line outs. In bridged mode, the high frequencies are sent to Line Out R, the lower frequencies are sent to the internal power stage

### LINE IN

sockets To insert a signal (eg from a drum computer) before the internal power stage.

### EFF.SEND socket

Mono output for connection to the input of an effects device.

### LOW CUT switch

Confines the output of the EFF.SEND socket to frequencies suitable for most effects devices (i.e. those above 200 Hz).

### EFF.RETURN sockets + LOW CUT switch

LEFT/MONO + RIGHT sockets for the connection of mono or stereo effects devices. Your Warwick amp, Wamp800 can be driven in two different modes as determined by the LOW CUT switch:

LOW CUT **off** = insert mode

Insertion of the effects device into the signal path. The mix is controlled by the Mix/Balance control of the effects device.

LOW CUT **on** = parallel mode

Splitting of the signal (one branch only -> EFF.SEND). The effectsmodified and unmodified signals are reunited at a later stage.

### FOOT SWITCH sockets

Connection for foot switches. 1)Standby 2)Effects path on/off 3)Compressor on/off. 4)Channel 1/Channel 2

### GROUND LIFT switch

Lifts the signal ground and completely isolates it from the chassis.

### DI OUTs

Symmetrical and electrically regulated signal to supply stage or studio mixing consoles.

At the DI Out Pre EQ socket is found the unprocessed bass signal. At the DI Out Post EQ socket is found the signal behind the equalizers of both channels and behind the effects return stereo

When both DI OUT sockets are connected to a mixer, the best results are obtained when one panorama control is set 100% left and the other 100% right. The pure bass sound will remain in the middle.

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## GETTING STARTED

- Make sure that a loudspeaker capable of sustaining the load of a bass signal is connected to the **SPEAKER OUT** socket.
- Check that the device has been plugged in.
- Set the **MASTER** Control to zero.
- Use the **PASSIVE** socket if your bass has no active tone control, and the **ACTIVE** socket if your bass is equipped with active tone control.
- Switch the device on, using the **POWER** switch. (The green LED will illuminate).
- Press the **STANDBY** button to deselect standby mode. (The red LED will go out).
- Turn all the volume controls of your bass guitar to their maximum level.
- Select channel 1. Ensure that all the faders on the graphic equalizer are in the central position and that turbo bass and turbo high are not selected.
- Adjust the **GAIN** control for Channel 1 until the **OK LED** remains illuminated whilst you are playing. The **CLIP LED**, on the other hand, should seldom if ever light (and then only momentarily).
- Select channel 2 and repeat the same procedure as for channel 1, ensuring the same linear position of the equalizer and status of the switches
- Using the **MASTER** control set the volume for the connected speaker.
- Set the tone controls of your bass to approximate to the sound you want.

## TONE CONTROL

The control options for **channel 1** with the faders of the **graphic equalizer** provide convenient and precise sound texturing. The two turbo switches, **turbo bass** and **turbo high** help you achieve a preliminary setting of the basic sound

**Channel 2**, with its 3-band tone controls (the middle band being parametric) and two independently selectable turbo frequency bands, offers powerful sound texturing options, giving access to a wide range of timbres. Meanwhile depressing or retracting the **bass** and **treble** controls instantly changes their point of focus

All control parameters have been designed according to principles derived from audio-physiological research, with the result that subtle changes in texture are noticeable across their entire range.

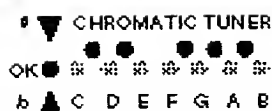
**NOTE** changing the tone control settings can effect the input level. If this happens readjust the **GAIN** control.

The integrated **COMPRESSOR** is ahead of the two gain controls in the signal path, and therefore directly affects the input bass signal. It can be used as a dynamic limiter at low settings, or as an 'effect' at higher settings. eg. to prolong the sustain With the **INTENSITY** control you can set the degree of effectiveness and the compression ratio. The **LEVEL** control serves to balance the volumes of the compressed and uncompressed signal. A 9 position LED chain indicates the degree of effectiveness of the compressor upon the input signal

## CHROMATIC TUNER

The built-in tuner sports seven yellow and five red LEDs, arranged like the keys on a piano, which indicate the nearest note at concert pitch (A=440 Hz) to that sounded when you play a string. Additionally, two red triangular LEDs and a green round LED are used to indicate whether the string played is sharp (too high), flat (too low) or in tune with the note indicated.

- Switch the amp to **STANDBY** mode. The tuner is activated and the 'OK' LED blinks.
- Play an open string. One of the LEDs forming the 'keyboard' will illuminate to indicate the note nearest to that



played. A short time later, one of the LEDs to the left of the display will indicate whether the string played is sharp, flat or in tune with the note indicated. If the string is sharp, the triangle marked '#' will blink. If the string is flat, the triangle marked 'b' will blink.

As you bring the pitch of the string closer and closer to the note indicated by the 'keyboard' display, the relevant triangle will blink more and more slowly. When finally the string played is in tune with the note indicated, the green 'OK' LED will illuminate.

When you have finished tuning, deselect **STANDBY** mode and the amp is again ready to play.